

With the First Nighters

ORPHEUM

When a vaudeville bill contains two good sketches, such an act as that of Dupree and Dupree, a clever character comedian, a singer of note, a novelty in posing effects and some excellent music, it is a bill worth anybody's time, even if it does not contain a headliner, and the one at the Orpheum this week does not.

It rounds out in very good shape, however, notwithstanding a few unentertaining moments. While there is nothing remarkable about the performance of Birdella Patterson, who has an act designated as "Beaux-Arts," the effects are colorful and pleasing, particularly in the optical illusion of the draping of the figure through the means of different lights.

Hyman Meyer, who is undoubtedly an artist on the piano has not varied his work in the slightest and after so many repetitions, especially the chicken imitation, the public pretty nearly knows it by heart, which really acts as a soporific rather than something to enthuse.

Willard Mack's short play, "Your Flag and Mine," is a splendid piece of work and intensely dramatic, though in the hands of those who are playing it, is slightly overdone. Ellen Beach Yaw (not yawp), whose voice has been a wonder for many years, appears as the headliner. As a means of showing its range, her selections could scarcely be improved upon, but from the standpoint of the average vaudeville audience her choice might easily be bettered. Then, too, she is lacking in personality and could greatly improve her appearance, if she would select her gowns with a finer eye to more subdued coloring and the quantity of material.

"The Real Q," a sketch in which S. Miller Kent, Will Nicholson and James E. Parks are seen is an entertaining offering on the Raffles order. It is played in a finished manner by Mr. Kent, and the work of Mr. Parks as the hop-head is very well done. Joe Welch, the scream of the bill, has a hard time getting away from the appreciative audiences. Dupree and Dupree finish the entertainment with something new in cycling which is difficult, clever and extremely pretty.

"Yoo-hoo, Skinnay!" Harry Fox and Yancsi Dolly are coming. Some folks, Skin-nay, some folks!

UTAH

With thirty people in the production, "The Virginian," seen for the first time in stock in this city, is being played at the Utah this week by Willard Mack, Majorie Rambeau, Morse Moon and others. Mr. Mack's performance as the Virginian is very good. Miss Rambeau has a week of rest as Mollie Wood, and Mr. Moon as Honey Wiggins, gets a lot of fun out of the part. Frederick Sumner's Trampas is badly done, though he is at a great disadvantage with an audience familiar with the work of Frank Campeau in the same part. The Steve of Millard Wilson was exceptionally well played and the others sustained their several parts in a very creditable manner.

The Utah Stock company has been augmented by the addition of Miss Eleanor Haber recently seen here in "The Country Boy," and Miss Saxone Morland, the new ingenue, who has just arrived from the metropolis.

OFFICER "666"

The second visit of this roaring farce in the hands of an excellent company is meeting with a warm welcome from those who saw it before

as well as others who did not take advantage of the previous opportunity to laugh. "Officer 666" is one of the most entertaining farces on the stage. There will be a matinee today and the engagement closes with the evening performance tonight.

EMPRESS

In the wake of a show, which many acclaimed the best that has held the Empress boards in many a day, comes another vaudeville offering of equal merit.

The five old veterans of the Civil war ac-

are sung and the singers are appropriately costumed.

A unique offering is that of Ross and Ashton, in eccentric comedy and song parodies.

Two creators of fun well nigh irresistible are James Melso and Blanche Leighton who appear in a conversational and singing act.

A medley of pathos, fun, anger, and surprise is "Behind the Footlights," as presented by the Roland West company of players.

PADEREWSKI

The appearance of Paderewski, the distinguished Polish pianist, at the American theater on



Yancsi Dolly, who with Harry Fox headlines the Orpheum bill next week.

tually brought an audience to its feet the other night so great was the enthusiasm created by the stirring war time tunes, played, not in modern, perfect style, but with all the old long-forgotten quaintness that characterized the music of fifty years ago, making it delightfully appealing and somehow, sacredly sweet. The boys in blue, each one of them well past sixty years and all wearing medals of bronze and gold, can still sing, and dance.

Orville and Frank, who open the program, have a balancing act which is somewhat above any seen here in a long time.

"An Idyll of Venice," as presented by the Franconia Opera company, within a charming Venetian setting, is another of the excellent acts on the present bill. Modern operatic numbers

Monday evening will mean much to the musically inclined, especially those who are partial to piano recitals for this wizard seems to suffer no decline in public favor or artistic value, and his is the most magnetic personality in his own particular sphere.

Upon the occasion of Paderewski's appearance at the American the management of that theater will discontinue the regular performances for that evening.

THE NEW BILLS

UTAH.—Another play that is sure to create a furore in local theatrical circles is billed for next week at the Utah theater when the stock company will present Paul Armstrong's new play—